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"A YOUNG STUDENT" wishes to know if it is possible to model by "artificial light," and also if it is not "very bad for the sight to do so?" We will only say, in reply, that Michael Angelo, who has left behind him some very creditable sculpture, habitually worked after dark, wearing a hat with a candle in it, which threw the light properly on the figure. "A young student," perhaps, might improve on the idea by using a small electric light connected with a minute battery down his back, as the fairies did in Gilbert & Sullivan's operetta, "Iolanthe."

O. J., Boston.—"Pastiche" is a term the French apply to a dangerous imitation of a picture by an eminent painter. What you describe is hardly the same thing; for the "photographs of well-known paintings gone over in oil paints such as are for sale now throughout the country" are not likely to deceive any one with an artistic eye. No doubt, though, many intelligent persons really do buy them for oil paintings.

SUBSCRIBER, Harlem.—(1) The French "Bourgeois" colors for gouache, aquarelle, and silk painting are sold by A. V. Benoit, 146 Fulton Street, New York. (2) Excellent floral studies are to be had of the same dealer. (3) We know of no actual facsimiles of oil paintings for the use of students, except those published in *The Art Amateur*.

DECORATING AN AWNING.

H. F. H., Rochester.—The coarse oil paints, such as are put up in small cans by F. W. Devoe & Co., are good enough for your purpose. They are used by house-painters for outside decorating, and in painting campaign banners, and are intended to withstand the ordinary action of the weather. A medium specially prepared is used with these colors, and can be bought by the pint, or in larger quantities, at any paint-shop. Large flat bristle brushes should be used in painting.

NEEDLEWORK PASTE.

H. P., Boston.—Paste which is sure to bind, and will never come through on the surface of the material, is *shoemakers' paste*, a few cents' worth of which may be had from any adjacent shoemaker. But supposing a shoemaker to be not always near by, take three table-spoonfuls of flour, and as much powdered resin as will lie on a silver quarter; mix them smoothly with half a pint of water, pour into an iron saucepan, and stir till it boils. Let it boil five minutes, then turn it into a basin, and when quite cold it is fit for use. A hard, close-haired, scrubby paint brush may be used for needlework pasting, but the hand is better, for one's fingers seem to feel exactly where much or a little of the paste may be applied, and to equalize it nicely over the surface. Paste kept longer than a week should never be used, it is not only likely to become unpleasant, but partly worthless for its intended purpose. It is best to make it in small quantities.

CHURCH NEEDLEWORK OVER CARDBOARD.

CRUX, Baltimore.—The execution of church needlework over cardboard is of comparatively modern invention. It is the most mechanical of all modes of embroidery, but by no means the least effective. For monograms, letters of texts, and geometrical figures demanding sharp, clear outlines for their just representation, the firm edges of a cardboard foundation are invaluable, and an undoubted assistance to the worker. But it is only for the modern, metallic-looking church embroidery that cardboard should be used; all imitations of the ancient work can only be properly accomplished by a diversity of stitches on flat grounds, of linen, or other textile fabrics. Embroidery patterns

intended to be worked over cardboard must be first traced on thin paper from the original design, and afterward conveyed to the cardboard by either of two ways; viz., that of placing the drawing on the cardboard, *with black transfer-paper between*, and tracing it carefully with an ivory stiletto or hard pencil, or by pricking, pouncing, and drawing. A clear outline of the design having been produced on the card, it should be cut out accurately with sharp nail-scissors. In this *cutting out*, one imperative rule must never be lost sight of, or an infinity of trouble will await the worker. It is this: strips of cardboard, technically called *stays*, must be left here and there, to keep *attached* such parts of the design as would separate or fall away if the whole outline were cut round indiscriminately; and not till the edges of the cardboard design are firmly secured on the framed material by close stitches of cotton, are these *stays* to be cut away. The *stays* being removed, if the design is to be raised, one row of even twine should be sewn down along the centre of the figure; it is then to be worked over with the silk. This one row of twine will give to the work the bright, sharp effect of gold in relief. More than one row would defeat this object. The thickness of the twine must be regulated by the size of the figure to be raised; the worker only can determine this. To raise the embroidery at all is quite a matter of taste; one constantly sees excellent specimens of modern work, executed over the simple card alone. For gold, or gold-color silk embroidery, the upper side of the card foundation should be painted yellow. This is easily done by a wash of either common gamboge, or yellow ochre. The best cardboard for the purpose is called *thin mounting-board*.

WATER-COLOR STUDIES FOR ART STUDENTS.

LECHERTIER, BARBE & CO., London, publish a series of Decorative Birds to serve as models for students of water-color. They are by L. Abraham, and are treated with a full, and somewhat brilliant, palette, and with considerable *chic*, as is proper in studies for decorative purposes. The birds selected are the heron, the study of which is called Good Luck, as he is shown contemnplating a frog, which will, probably, be his breakfast; the Red-breast, perched on a branch of holly; Geese; Love Birds, rubbing their heads together; a Female Heron, with a pink water-lily, and Flamingoes, pink all over. They are printed on heavy paper, with a large but flattened grain, and are probably intended to be copied in water-colors in which a little white has been mixed.

The same firm issue a number of compositions by G. Léonce and others, treated in a different manner, to be copied in pencil or crayon and wash. The preparatory drawing in these is firmer, and, in some instances, better, and the tints used are well-chosen to harmonize with its gray tone, while approaching natural color. A little body-color is intended to be used on the lights. The subjects are Sparrows and Sunflowers; Pigeons; Snipe and Ferns; Kingfishers and Reeds; Swallows and Apples. The last is, perhaps, the best, but all are well-composed, and modest and agreeable in tone. None are too difficult to put into the hands of a beginner. Two Heads from Life, At Mentone, and Cherry Cheeks, are also published by Lechertier, Barbe & Co. They are of the size of life and call for a finished, stippled execution in the copy.

Six vignetted winter studies published by Messrs. Raphael Tuck & Sons, might stand being a little more vignetted, but will be found to make good copies for beginners, with a taste for landscape, as their very faults of hard delineation and somewhat positive color are useful to prevent the young artist from falling into too loose and inaccurate a style. They are all of old English cottages and village churches, with snow on the ground and on the roofs, and figures introduced where they will do the most good. The scale of color is a very limited and very safe one; cobalt,

black, burnt umber, gamboge, and light red will do to compose all the tints required. The four plates containing snatches of scenery painted by Otto Winkler, and issued by this firm, are, apparently, all of Swiss and other Continental European subjects. Each plate contains one or two circular or vignetted compositions and several picturesque bits. Their principal merit is in directing the student to what is picturesque in nature and suitable for rapid sketching. Still, the drawing is always careful. A somewhat better furnished palette will be required than for the last-mentioned series. Sea-shore and lake, castles, chalets, farm-houses, wind-mills, country roads, and woodland streams are some of the subjects treated.

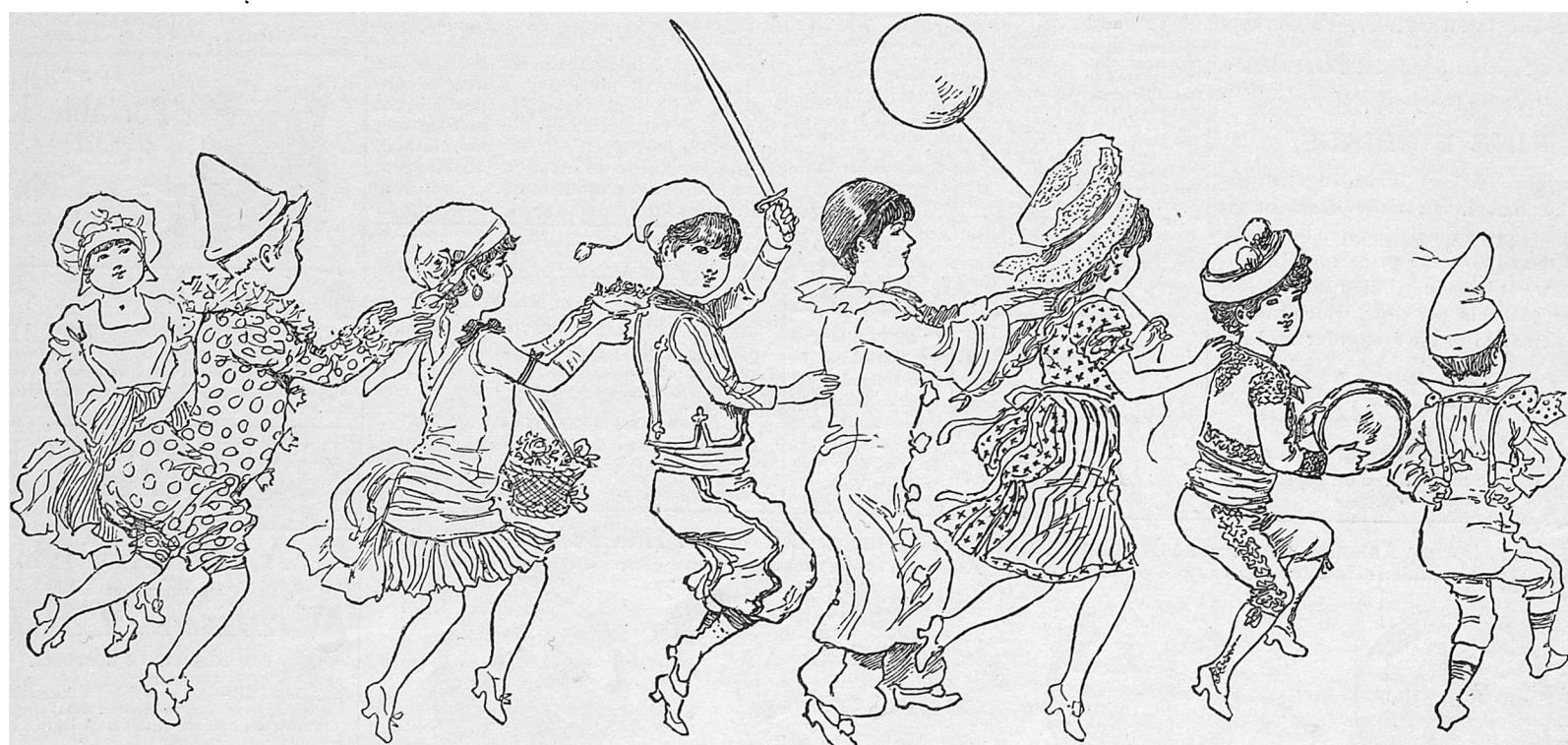
Six studies of domestic animals, by Helena Maguire, are also issued by Raphael Tuck & Sons, and include a Maltese Terrier with pink nose and pink bow; Two Cats, full and side face; Two Donkeys, ditto; and a Pug Dog. All of these are fully modelled and not at all sketchy in treatment. They are, therefore, suitable for more advanced, but still young, students.

Four studies of American birds, published by the same firm, and painted by George Coleman are the Baltimore Oriole, the Blue Bird, the Painted Bunting, and the Cardinal Grosbeak. These have been selected, evidently, for the brilliancy of their colors, and are accompanied by brightly colored flowers, such as wild roses and apple-blossoms.

The same firm also issue Four Studies of Life's Sunny Spring, that is to say, Drawings of Children, by W. S. Coleman. They are pretty, reasonably well-drawn, and interesting, and, while the backgrounds are rather spotty in execution, it will do no harm for still more advanced students to attempt to copy them. Four Studies of Water-Lilies, by Bertha Maguire, are made to furnish upright panel designs. There are white, pink, and blue lilies, accompanied by reeds and ferns.

All of the above studies are for beginners, and none of them give an idea of what constitutes a good water-color technique. As, in this country, at least, many amateurs and others advance much farther than the point at which such studies might be useful without, on the other hand, being able to get proper instruction or even to secure or to see good specimens of water-color painting by artists of recognized merit, it is plain that a large field has been left open for some one enterprising enough to produce facsimiles of such paintings. This has been done by L. Prang & Co., Boston, in a series of six most remarkable chromo-lithographs, of large size, and mounted on heavy board.

One of these is a group of yellow roses, with a brown glazed jar, outlined with the brush and painted boldly with strong and broad washes. Nothing could be more simple than the technique of the original, and nothing could be more faithful than the reproduction, which gives every accidental blot, and every mélange of tones. Some Venetian-fishing boats, by Ross Turner, are equally well reproduced, and make a striking subject with their brown hulls and red-patched sails seen against a soft, clouded sky, and the smooth waters of the lagoon. A Hudson River view, by Mr. Turner, with a schooner under full sail, has a fine, though quiet, sunset sky. Thistles and Golden-Rod, by E. T. Fisher, are remarkably life-like, and strongly painted. A group of white, yellow, and purple Irises is even more beautiful. But the best, in our judgment, and a real triumph of the lithographer's art, shows a large glass bowl of damask and blush roses, the flower-like texture of which, the delicate color and clever drawing are beyond all praise. At a little distance it must be difficult to distinguish the reproduction from the original drawing. Certainly, never before were art studies in color produced to equal these. Amateurs who cannot afford to pay from twenty to one hundred dollars for actual drawings to copy may well be content with them; and they are, besides, fit subjects for framing and might serve to decorate any parlor.



SUGGESTION FOR LAMP-SHADE DECORATION. FROM A DRAWING BY MARS.